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CATALOGING FOR SMALL LIBRARIES

BY

THERESA HITCHLER

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PUBLICATIONS OF THE

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Guide to Reference Books. By Alice B. Kroeger. Cloth, $1.50. (Postage 11 cents.)

—— Supplement for 1902-10, edited by Isadore G. Mudge. Paper, 25 cents.

Literature of American History, edited by J. N. Larned. Sheep, $6.00; half morocco, $9.00.

—— Supplement for 1902-1903, edited by Philip P. Wells. Paper, $1.00; 1876-1903, 1904, 25 cents.

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Books for Girls and Women and Their Clubs; edited by August H. Leypoldt and George Iles. Issued in five parts, small size, 5 cents each.

List of Subject Headings for Use in Dictionary Catalogs. Third edition. Cloth, $2.50.

A. L. A. Booklist. Monthly (except in July and August), $1.00 per year; $1.00 per 100 copies of each issue.

Selected List of Music and Books about Music for Public Libraries, by Louisa M. Hooper. Paper, 25 cents.

http://www.archive.org/details/catalogingforsma00hitcala

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CONTENTS

	PAGE
General Principles	3
Practical Application	8
Arrangement	27
Practical Suggestions	32
Bibliography	35
Bibliographical and Typographical Terms	39
Sample Cards	63

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CATALOGING FOR SMALL LIBRARIES

By THERESA HITCHLER
Superintendent of Cataloging in the Brooklyn Public Library

General principles. Let me enter upon my subject by saying as impressively as I can "Do not make a fetish of cataloging." There comes a time in the experience of almost every young librarian when she thinks of cataloging not as a means to an end, but as something of the utmost importance in itself. This is a great mistake. Your catalog is useful, only as it displays the resources of your library; therefore be practical in the making of it. Do not be tempted from the straight path — the path of common sense — by alluring vistas on either side. Put yourself in the position of the reader who is to use the catalog, and you will seldom go astray. Shut yourself away from the madding crowd of library borrowers, and catalog merely to please yourself, and the result may be a very chef d'œuvre, technically perfect; but not a good working tool, the tool that is to help both you and your public to make use of the full resources of your library. This central thought for the cataloger, namely, the ideal of making a perfect tool, I shall develop by quoting a paper I prepared some years ago on the "Needs of a small library": —

"The three essentials which I should call indispensable for a small library even more than for a large one are, first, an interested and capable governing board; second, a first-class librarian; and third, a first-class catalog. As a rule the first insures the second, and the second, the third.

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"Even the best librarian does not know and cannot remember everything, hence the need of a first-class catalog. Any librarian may have some specialist come in temporarily and compile a card catalog for her, but only a good librarian will know how to keep it up and will have the desire to do so. The smaller the library, the more complete and analytic that catalog should be. All the resources of the library, to the smallest and seemingly most trifling, should be made available for the public. Every book should be analyzed; for though the library may contain but a chapter on a certain subject, the fact should be made evident. In short, the less material you have, the more you want to exploit that little and make every bit of it available for the use of your public. If, as in a large library, you have from 20 to 100 and more entire books bearing on a given subject, you can afford to ignore all small mention of that subject which may be found incorporated in other works. A great deal has been said about a good librarian being better than the best catalog. That is not so. In the first place, the best librarian, though she may have a marvelous, never-yet-met-with-in-my-experience memory, cannot know or remember the contents of every work in the library. If she is asked for a list of titles on, let us suppose, William Dean Howells, will she be able to say, without consulting her catalog, that articles about him may be found in Bolton's 'Famous American Authors,' p. 258–285, and in Rideing's 'Boyhood of Living Authors,' p. 14–85 respectively? If she is asked for some book on Constantinople, and her library contains nothing but the mention made of it in Bayard Taylor's 'Lands of the Saracen,' p. 324–354, will she find the information ready on the tip of her tongue; will she not rather be apt to say, 'We have no book on that subject,' unless her catalog is such as will supply her with that fact?

"In the second place, the librarian is not always in the

library and cannot be in all parts of it at the same time. In the third place, the librarian may become ill or even die or get married before she has had time to pass on her wonderful memory to her assistant or her successor.

"It has been said that the open shelf system minimizes the use of the card catalog by the public. Alas, that it should be so. The books on the shelves do not indicate the resources of the library in a circulating system. Many books come in only to go out again almost immediately, particularly when the supply is inadequate. The devouring fiction reader is not tempted away from his favorite hunting ground as of yore. The librarian, however, can and should always make the best possible use of her catalog, and so help and influence her constituency. The entries on the catalog cards should be full enough to be clear without being too long. All imprint, with the exception of the number of volumes, the publisher and date of publication, and, in some cases perhaps, information regarding illustrations, portraits, or maps, may be dispensed with. (In the Brooklyn Public Library we now supply even less than this on the cards and find that they meet every requirement of the borrowers in our various branches.) Too much information is apt to confuse the public. Subject entries should be carefully thought out and made, with cross references, whenever there is the least indication of their usefulness.

"It will be found of the greatest possible benefit to the library if from the very beginning the fiction is annotated, shortly and concisely, and the necessary subject cards made. Many people (women in particular) prefer to read history in novel form; and it is certainly better that they should read it thus than that they should not read it at all. The subject headings in such cases should be followed by the words *in fiction* in parentheses; e.g. United States. History. Civil war (in fiction).

"The books of every library, no matter how small it may be, should be classified, preferably according to some well-known system, like the Dewey Decimal classification, for example. It always saves time, confusion, and money in the long run, if a library is started on a proper basis. You may think you can do without this and that until some future time, but you will find that it pays in the end to get and to do the needful things in the very beginning. The time comes but too quickly when an imperfect, makeshift system overpowers you. Do not postpone too freely and too readily."

Now in making your catalog you should make it answer clearly and concisely the following questions, or it will not avail you to have one:

1 What books does the library possess by a certain *author?* e.g. What have you in the library by Hamilton W. Mabie?

2 Does it contain a book with a certain *title?* e.g. Have you "Footing it in Franconia"?

3 What books have you on a certain *subject?* e.g. What have you in the library on pyrography, wireless telegraphy, the breeding of Belgian hares, and so on?

Your catalog must tell also where the books which these questions indicate are to be found, when in their proper places on the shelves. Your accession book is merely a numerical record of your collection. Your shelf list, if you have one, is classed in form (that is, arranged numerically according to the Class number, and alphabetically by author in each class). These will not give you the complete information afforded by the catalog. Nor can you use the shelf list as conveniently and quickly; for, unless you are thoroughly familiar with the classification of each book, you will not readily find the one you seek in the shelf list.

The catalog, then, compiled to convey fully such items of information as I have just enumerated, becomes a most

useful tool, not only satisfying to the public, but saving of the health and strength and time of the librarian.

If you cannot afford the time or the money to have a complete dictionary catalog, at least have an author and title catalog, and make use of the shelf list as a partial subject catalog. I say a *partial* subject catalog, because the shelf list, while it will guide you to the books in the various classes, will not assist you to separate articles or chapters bearing on a given subject, so that you can answer fully such questions as "Give me something on Dutch costumes," or "something about Hallowe'en," or "Have you anything about coffee houses in your library," or a work about raffia, or about national flowers, about Scotch plaids, etc?

Whether your catalog be simple or complex, showing practical common sense or merely a desire to be considered erudite, be consistent. Use always the same set code of rules, which you may select for your purpose; make your entries uniform and have a practical reason for all you do. Think of your successor, who will bless you (or the reverse) as she finds the work methodically done or done according to a different rule or idea each day. If you decide one day to put all books on tacks under *Tacks*, do not put the next addition on that subject under *Nails*. Take the Library School rules — or others, should you prefer them — decide which rules you wish to adopt, annotate your copy of the rules fully, indicating where you would omit, where you would change and where you would make additions. If possible, get a paper-covered copy of the rules, send it to your binder, and have it interleaved and bound; this will give you one blank page for each printed one, on which to note your additions, alterations and notes.

In carrying out the rules thus decided upon, consider carefully beforehand what cards you will make and what forms you will use; put yourself in the position first, of the

ignorant borrower (ignorant in so far as the use of a catalog is concerned) who knows in many cases only that he wants a certain book but who does not always know how to look for it, and secondly, of the intelligent cataloger or librarian, familiar with her books and her tools, acquainted with the various technical terms used in her profession and thoroughly conversant with her own particular collection of books and her catalogs at least. If you are librarian and cataloger in one (and I know that this is the case in most small libraries and even in medium-sized ones, where whatever assistants there are, are usually raw material), you will not receive your books from the hand of an expert, with all entries to be made carefully indicated either on the title-page or its verso; you will be obliged to think and judge for yourselves, clearly and rapidly, and determine the number and kind of cards you will make for each book. It does not follow that the greater the number of cards you make, the more creditable your work will be. Unless each one of these cards is needed, is useful, your judgment has been at fault. Observe carefully the "ignorant" borrower; from him you may gain much if you will but make careful note of what he asks for and how his mind works in regard to the entries he seeks. Be open to suggestions from anybody and everybody, culling the best.

In short, in all this work call to your aid all the common sense you possess, and you will not go far astray. And while you are to adopt the motto "Be consistent" as your guide, read beneath it "Use your common sense." For you must not be consistent to an exasperating degree. I read somewhere not long ago "Consistency thou art a mule," instead of a "jewel"; and I fear that is sometimes true.

Practical application. Up to this point, I have been laying down general principles upon which you are to work. Lack of cataloging principles in a librarian is as dangerous to a library as lack of moral principles in an individual

is to society. Unless you become imbued with these general principles, you can make but small headway in their application as set forth in the remarks which follow. I have been considering, in other words, what we want to do and now I proceed to the subject of how to do it. I shall begin by outlining what cards are needed in forming a simple catalog and shall then take up the various types point by point. Each book requires on an average from three to five cards. All cards are named from the entry on the upper line, and fall into three main classes:

1 The Main or Author entry. (See Sample cards, 3, 5, 7, 10, 13, 18, 21, 24, 26, 28, 31, 36, 39, 43, 51, 56, 61, 68. 79.)

2 The Subject entry. (See Sample cards, 8. 9, 11, 14, 15, 27, 29, 32, 33, 40, 54, 57, 59, 63, 69, 72, 74, 76, 84.)

3 The Title entry. (See Sample cards, 4, 6, 12, 16, 19, 22, 34, 35, 37, 44, 52, 55, 70, 80, 81.)

The author, or, more properly speaking, the main card, may be any one of a number of types:

1 The Simple author entry under one or more authors. (See Sample cards, 3, 5, 21, 36, 39, 43, 51, 56, 61, 68, 79.)

2 The Compiler or Editor author entry. (See Sample card, 10.)

3 The Pseudonymous entry, under a nom de plume or assumed name. (See Sample cards, 13, 18.)

4 The Anonymous title entry, under title when the author of a work is not known at the time of cataloging. (See Sample card, 24.)

5 The Periodical entry. (See Sample card, 25.)

6 The Anonymous classic and Sacred work entry for all anonymous classics and sacred books. (See Sample cards, 26, 28, 31.)

Besides this main entry and the simple subject and the simple title entry, there are other forms to be considered:

1 The Joint author reference, when a book has been

written conjointly by two or more. (See Sample cards, 38, 41, 42, 46, 47, 48.)

2 The Translator, Editor, Compiler or Commentator entry. (See Sample cards, 30, 49, 50, 78.)

3 The Analytic entry, whether under author, title or subject, or all three, when a certain part of a book is considered worth analyzing and so is brought out under appropriate headings in the catalog. (See Sample cards, 53, 54, 55, 58, 59, 64–67, 71–76.)

4 The Series entry, when one or more works have been published in a series, the name of which is well-known or important. (See Sample card, 77.)

5 The Partial or Changed title entry. (See Sample cards, 35, 81.)

6 Cross reference cards. (See Sample cards, 17, 20, 23, 45, 82, 83.)

Author card. Let us take up in detail these different cards used in a dictionary catalog. We shall begin with the author card. One of the first essentials here is that there should be uniformity in the form of the author's name used as a heading. For instance, books by Samuel Langhorne Clemens have been published under his full name, under its abbreviated form, S. L. Clemens, and also, more frequently, under his pseudonym or nom de plume, Mark Twain. If you should decide to place all of this author's books under his real name, Clemens, make the reference from Twain and enter no books under the latter; conversely, if you should prefer to enter his works under his pseudonym, make the reference from his real name to his pseudonym and enter no books under the real name. If you do not follow this rule exactly, you will have works by the same author appearing in different parts of the catalog under various name headings, and so that first requisite of a good catalog, which is to answer the question "What books does the library contain by a certain author" will remain unfulfilled.

Be consistent not only in the form of the name you adopt, but in the fulness you decide to use. If you enter one author's works under his surname, with the initials of his forenames, do this for all authors; and especially avoid inconsistency in this matter in the case of different books by the same author. That is, if you are entering books under the heading Whitney, William Dwight, enter all this author's works under this heading; and moreover in the same catalog it would manifestly be inconsistent to have the heading Whittier, J. G., since in such case one author's name would appear in full and the other with initials only. A moment's thought too will show that a difficulty in filing will present itself if part of an author's works are entered under his full name and part under his surname with initials. It is immaterial which form of name you adopt or how fully you give it; but whichever you adopt, adhere to it under all circumstances and make cross references from the form you do not use to the one you use. I should not advise the use of full names in small libraries, except in the case of pseudonyms, which should always be written out in full followed by the word "pseud." In the case of two authors having the same initials, I should write out the Christian name; or, if the Christian names be alike, supply dates of birth and death to differentiate them.

For books written under a nom de plume or assumed name, I would suggest making the main entry under the real name if known, with a cross reference from the pseudonymous form. The two exceptions to this rule might be George Eliot and George Sand, who should preferably be entered under the pseudonymous form as main entry. If, however, you have once entered a book under the pseudonymous form, do not change the entry, even though the author's later works appear under his real name. Simply add the real name to the main card already in the catalog in this wise: Merriman, Henry Seton, (pseud. of H. S.

Scott), making a cross reference card from Scott to Merriman. The same form may be used for George Eliot and George Sand.

If an author has changed her name after you have entered one or more of her works, or if you find later that she is known by another name, do not change your entry, since this, as in the case of a pseudonymous entry, would necessitate not only rewriting your card, but renumbering your book, etc. Add instead to the main cards of that author already in the catalog the more recent information, making a reference from the newly discovered name to the one you have used; for example, Wiggin, Mrs K. D. (S.) (afterwards Mrs Riggs); or, Parsons, Mrs F. T. (S.) (formerly Mrs Wm. Starr Dana). Even if adding the new information to the author cards would involve rewriting a number of cards, you will find it is worth while to do so.

If an author has written under his initials only, transpose them, giving the last initial first; as S., B. C.

If an editor or compiler or translator is responsible for the work he has edited or compiled or translated, particularly when no author is given, make the main entry under the editor, translator or compiler, adding the abbreviation ed., comp., tr., after his name as the case may be.

For works written conjointly by two or three authors, give both or all names on the main author card, transposing each; for example: Besant, Sir W. and Rice, J.; Cooper, O. H., Estill, H. F. and Lemmon, L. For works written by more than three, give the name of the first author only, followed by the words "and others"; for example: Wiggin, Mrs K. D. (S.) (afterwards Mrs Riggs), and others.

Make joint author references from the second and succeeding authors to the main entry, unless each author has written his part of the book under a specific title. In the latter case make author analyticals instead. For example, one joint author reference "Rice, J. joint author, see

Besant, Sir W. and Rice, J." will stand, for all these authors have written conjointly. Of course you do not in this way save time when two authors have written but one book conjointly, but neither do you lose time; and you would gain nothing by being inconsistent and making use of both methods of entry.

Periodical card. A word about cataloging periodicals, which cause the librarian more trouble and anxiety and the public more confusion and bad temper than almost anything else in the catalog. Follow this simple direction, and both you and your borrowers will find relief and satisfaction. State simply on your card the title of the periodical, beginning the entry on the upper line, and indenting; on a new line write the words "Library has," and below that the volumes, including the dates, which are contained in your library, using a line for each volume or set of included volumes. You may have to rewrite the card now and then, to insert new additions, but that is a small matter. (See Sample card, 25.)

For all sacred works and anonymous classics, use the name of the sacred book or the classic as *author-heading;* for title entry on such author card, give the title just as it reads on the title page. There are few books that will come under this head. Of the ones you are most likely to have, the Bible, Koran, Talmud and Vedas come under the head of sacred works; the Mabinogion, Nibelungenlied, Beowulf, Roland, Renard the Fox, Arabian nights, etc. are examples of the second class. In both the above mentioned classes of books, the name forms the author heading for the entire work or any part. That is to say, any *part* of the Bible (the Old Testament, New Testament, Gospels, etc.) is entered under the word *Bible* as author-heading. Any edition, translation or variation of the Arabian nights is entered under *Arabian nights* as author-heading, with added entries always under the translators, editors, etc., if

important enough, or if the book is well known by their names.

For anonymous books not of the type just described, the main entry is of necessity a title entry when the author's name cannot be found. In this case leave the upper line blank so that the author's name may be filled in if it is discovered.

On the *main* card, whether simple author or other, give the title pretty fully, but omit all matter not really essential, all that part of the title which is merely repetition and neither adds to the value of the title nor gives information not already furnished. Omit also all initial articles, in English (unless really needed to make sense), and all unnecessary introductory words of well-known titles, such as *History of* Henry Esmond, *Life and adventures of* Robinson Crusoe, *Adventures of* Oliver Twist, *History of* David Copperfield, etc.

For works of fiction give, as imprint, only the number of volumes and the inclusive copyright dates (in preference to the date of publication). You will rarely, almost never, be called upon to give more particulars. For non-fiction, give the date of publication also, if it differs more than one year from the date of copyright, particularly for works of science, a subject in which books are constantly being rewritten and brought up to date and where the dates will often determine the usefulness of a book to the borrower. For works of history and travel, I should advise all librarians, if they wish to make books on these subjects especially useful, to insert *in the title* the dates covered, unless, as may often happen with a book of travel, the date of publication coincides with the date of actual travel. For example Macaulay's "History of England" (that is, with the clause "from the accession of James the Second" omitted) is a title which would lead one unacquainted with the work to infer that it covered the entire period of English history, at

least to the date of publication. In like manner Burnet's "History of his own time" is rather vague and indefinite to one unacquainted with Burnet. Marco Polo's "Account of Japan and Java," published in Boston in 1892, should certainly have the date *1298* inserted in the title.

If the book is one of a series and the series is important or well-known enough to warrant it, add the name of the series, in curves, after the date of publication.

On the author card, also, give contents for all books of short stories, essays, etc. — particularly if you do not bring out these items as distinct titles or subjects on separate cards under separate headings.

When the reader would be more apt to look for a work under the subject, as in the case of collective biography, either under the general heading Biography or the more specific headings Authors, Physicians, Sovereigns, etc., give the contents on the subject card instead of on the author card, making a note on your main card to read as follows "For contents see under the subject 'Authors,' 'Physicians,' etc," as the case may be. If the contents are very short, it would be well to repeat the items on the author card.

All necessary annotations should appear on the author card. By annotations, or notes, is meant such necessary information supplied by the cataloger as will indicate in the fewest possible words (a) the book to which the given book is a sequel; (b) the part or parts of a set that are missing or as yet unpublished; (c) the fact that a book has been published under a different title; (d) any defects of the book annotated; (e) the treatment or characterization or purpose or scope of the book, should the title itself not indicate these features explicitly enough. For example, I have recently seen a book entitled "Domestic economy." In this case the title was certainly not very enlightening, since the book treated of the domestic economy of the human system, the digestive apparatus, in fact, and not at all of what is usually

understood by the term "Domestic economy." If you do not feel sufficient confidence in your own ability to annotate such books clearly and succinctly, make use of the work already done by experts, such as the best annotated catalogs, the "American catalog," the "A. L. A. catalog," the "Publishers' weekly," the "A. L. A. booklist," any of the best reviews, etc.

When the call number has been supplied to this author card, I think we may say we have finished with the face of it, at least, for I should strongly advise that you do no tracing on the face of the card. In other words, do not indicate on the face of the card, title, subject or other added entry made. Tracings are meant for the use of the librarian only, and it is better not to confuse the public with them. On the back of the main card, trace or indicate all other headings you have made for the book cataloged. If you have made a title card, say *title;* if an editor or translator card, say *ed.* or *tr.*, or write the surname of the editor or translator. If subject cards have been made for the book, write on the back of your author card the names of the various subjects under which you have put it. As I have before remarked, this tracing of the various cards in the catalog is of use only to the librarian. It enables her when discarding a book from the catalog to remove all cards, or when changing the number of a book, to change it on all cards. You may be able to remember that you have made title cards and series cards and editor cards and even subject cards; but you will very rarely recollect *what* subject cards, unless in the cases where the subject catch-word is in the title. Your successor will require this key even more than you. (See Sample card, 60.)

If you have no shelf list, write your accession number also on the back of the main card. If you have a shelf list, however, this will not be necessary, as the accession number is always given on your shelf list card, and you will rarely

refer to the catalog for such information. (See Sample shelf list cards, 1, 2.)

Title card. Next in order we shall take up the title card. This entry must answer the questions: "Have you this book in the library," and "who wrote it?" but both answers may be as brief as possible. It is better to err on the side of making too many than on that of making too few title cards or references. It is somewhat surprising, when you come to think of it, how many people ask for books by their titles and appear to have only a vague knowledge, if any, of the authors. Make, therefore, a title card, when you think there is the slightest chance that a book may be asked for by its title. Make title cards for all works of fiction, all plays, all poems published singly or separately, all books published anonymously whose authorship has been discovered, all books published under a pseudonym, and all books with striking or catch titles. If a book is well-known by any part of its title, by a running title, a half-title, a binder's title, a changed title, or by any title differing from the title-page, make added entry under that title; that is, in addition to your regular title card, make an extra title card or cards, bringing out the catch word under which the book may be known and asked for. No title card is required for an anonymous book while its author is unknown, as the main card answers the purpose of a title card also.

Whenever you can, make a *title reference* instead of a title card. To explain: if you have in your library many editions of the same book, for instance, the Iliad of Homer, or Macbeth by Shakespeare, make one card under the title for that book, — in other words, one title reference, which will refer the reader to the main or author cards for all added information. This card will read as follows: "Iliad, see Homer," or "Macbeth, see Shakespeare, W." and thus will serve to economize time, space and material.

On the title card, give but a brief title and date in all cases. Give the author's surname, or surnames if joint authors, with initials of forenames only. Use the call number, if you are making a regular title entry, but omit it on a title reference card as the same call number will not apply to all editions of a book.

Subject card. After you have made the author and title cards for a book, make the subject card or cards, except when the book is a work of fiction, a play, an essay, or a poem which does not require it. Use the "A. L. A. list of subject headings" as a guide, checking or underscoring each subject as you use it, inserting new subjects which you may decide to use, and crossing out others that you may prefer to discard; checking it, in fact, as you would your code of cataloging rules before mentioned. The half-page blank margins will be found ample and convenient for all additions and annotations. Do not feel obliged to use only the subjects mentioned in this list, or all of them. The book is intended as an intelligent guide, or rather a guide for intelligent users, not as a mandatory direction. Call to your aid your judgment and common sense, when making your selection of subjects. Countries, states and cities are not given in the A. L. A. list; but as all history and travel is placed under the name of the country, state or city, with its subhead *History*, or *Description and travel*, follow your own knowledge of the book in hand or refer to the Dewey Decimal classification. Read Mr. Cutter's "Some hints on subject cataloging in dictionary style," which you will find on p. 197–198 of the "A. L. A. list of subject headings." Be guided also by the shorter scheme of subheads under countries, states and cities, which follows his article, on p. 198–201. Choose a specific subject heading whenever possible. That is, enter a book on Ants under the specific heading *Ants*, not under the more general heading *Insects;* a book on birds under *Birds*, not under *Zoology*, etc.

Be consistent and uniform in your choice of subjects. Do not select the most abstruse or the most erudite form of heading, but the one most likely to be used by the borrowers of your library. Put yourself in the position of a reader, and you will arrive at a much fairer decision regarding what he will ask for than if you make your selection from a merely technical point of view.

Bring out *all* of the subjects treated in a book, particularly if they seem of the least interest to your community. This is most important in a small library, as the subjects included in the book may not appear in your library in separate works. Make first the subject heading that covers the entire book, the general heading, in short; then bring out the various chapters not covered by this general heading under their specific subject headings. In this way you will often be able to make available, for the readers' use and your own, articles upon recent subjects, upon which no complete treatises have been written. Bring out under their specific headings all chapters or items bearing upon the biography of a person, or the criticism of his works; all topics suitable for bulletins, such as author's birthdays, Christmas, Thanksgiving, etc.; all articles bearing upon events of current history, or political topics; upon subjects discussed in the lecture course of the public schools for the year; upon topics made prominent by the grammar and high schools in their curricula; upon subjects studied by the literary and debating clubs of your town or vicinity; and so on *ad libitum*. In other words, analyze each book in your collection thoroughly and exhaustively. You will find hidden in your books of essays much valuable material that will never see the light of day, never reach the people who want and need it (at least not just when they want it most), unless you analyze the contents of your books and make the parts appear in your catalog separately, either under author or title or subject, or under all three when necessary. You will also

never realize until you have your tool, your labor-saving machine (the catalog), in perfect order, how much wear and tear you will save yourself both physically and mentally.

Let me add right here, as the most fitting place for it, never waste a topic once looked up. Note the source where you found it under its proper heading at once, and insert the subject in the card catalog in its alphabetic place. You will be repaid for doing this at some future time; for it is more and more impressed upon me that we should not unnecessarily burden our memories with things that can be labelled and pigeon-holed. For example, if a borrower should ask you where to find information regarding any recent legislation upon the subject of municipal ownership of street railways, it might require several hours' search for you to find material that would be satisfactory for his purpose; but if you had made note of this subject by means of analytics when you cataloged your books, a very few moments would place the full resources of your library in your hands.

I would make one exception in advising this thorough analysis, and that is in the case of periodicals and essays. These are completely analyzed for us by "Poole's index," the Cumulative index to Periodicals, and the "A. L. A." Index to general literature; though one word of advice regarding the first mentioned work may not be amiss here. As very few libraries have all or nearly all of the periodicals mentioned in Poole, I would keep it out of the sight and ken of the public. They are always much disappointed (to put it mildly), after having toiled through Poole and found a reference to an article which they wish to read, to learn that the library does not possess the number indicated.

Another word of warning on the question of the choice of headings. This may seem superfluous to you, but experience has led me to know that it is really necessary. Do not assign a heading from the title of a book. Make sure of what the book treats before selecting the subject. I found

in one library a work entitled "Black diamonds" entered under *Precious stones;* the book was a treatise on the slaves of the South, fancifully called "Black diamonds," by the author; and but recently I have learned that in one of our more important libraries Strong's "Expansion under New World conditions" was placed under the heading *Physics*, with a cross reference which read "Expansion, *see* Physics."

When a book treats specifically of a subject pertaining to a certain country, do not be tempted, unless you have unlimited time at your disposal, which I am assuming you have not, to make an additional entry under that country, except for history, description and travel, constitutional history, manners and customs, and a few other rare instances. Refer rather from the country to the subject. For example, when cataloging a book treating of the geology of England, make your subject heading under *Geology*, and under England (or under any other country when required), make a card as follows: "England. For works on a specific subject under this country see the *name* of that *subject*, as *Geology, Birds, Law*, etc." (See also p. 198–201 of the "A. L. A. list of subject headings.")

Except in the case of language and literature headings, use the noun with a sub-division instead of the adjective form for a subject heading when possible. For example, group all works on electricity under *Electricity* with its divisions or subheads, saying *Electricity. Currents.* not *Electric currents; Electricity. Bells.* instead of *Electric bells*, etc. This method will have the advantage of keeping all works on electricity together in one alphabet. Transpose also when feasible. For example, put all works on engines of whatever kind under *Engines*, with the name of the special kind following, and a reference from the non-inverted form; that is, *Engines, Steam; Engines, Gas*, etc., with a cross reference from *Steam engines, Gas engines*, etc., to the form adopted.

Enter the language or literature of a country directly under the name of the language or literature, rather than under the country with its subhead *Language* or *Literature;* for example *English language*, not *England. Language, etc.* This is best because the names of languages and literatures may differ widely from those of the countries to which they belong, as do Sanskrit literature, Gaelic language, Norse language, Provençal literature, etc.

Group under a combined heading where possible; for example, *Jews and Judaism*, *Socialism and communism*, *Emigration and immigration*, *Drawing and design*, with reference from the second part to the whole, instead of entering books under each heading.

On the subject card, use red ink for the subject heading. Give the author's surname with initials only, and so much of the title as is needed to justify the placing of the book under the heading you have chosen; for imprint, give the number of volumes and the dates.

Unless time and material are extremely scarce, I should always advise making subject cards; that is, a subject card for each book, that the borrower may know at a glance what material the library contains on any subject. If, however, it will mean that the time and material thus saved or gained may be expended to better advantage, the following suggestions might be followed.

For many subjects it is possible to make subject *reference* cards, such as we have been making and using with marked success in the various branches of the Brooklyn Public Library for the last year or more. By subject references I mean references from the names of such classes in the Dewey Decimal classification (or any other) as cover a single definite subject, to the books arranged under that class number on the shelves. For example, for all books on physics, instead of making separate subject cards under the heading *Physics*, which would necessitate ten cards if you

have ten books on the subject, make instead, one card, "Physics, *see* books on shelves in class 530." You can do this only in case no other works except those on physics are classified in 530, but you can do this even if works on physics are to be found in some other class. You cannot, for instance, make a reference from Telegraphy to class 654; you cannot say "Telegraphy, *see* books on shelves in class 654," because you have books upon other subjects than telegraphy in that class; in other words, all books classed in 654 are not on telegraphy. You can, however, say "Gardening, *see* books on shelves in classes 635, 710," because all books in both those classes treat of gardening.

If, however, you have a chapter or part of a book devoted to physics in a work not classed in physics, you will need to make a regular subject card under the heading Physics; e.g. an outline of Ganot's Physics may be bound with Roscoe's Chemistry. The book is classed in 540, Chemistry; and as you cannot say "Physics, *see* books on shelves in class 540," you must make a subject card and not a subject reference for that book. It is better, therefore, to make the subject reference cards *see also* references. (See Sample cards, 85, 86.)

With an open shelf system, this method will answer very well, for the borrower who wishes to know only what books on a certain subject are in the library at the time. For the borrower, however, who desires to know what the library has on a certain subject, such references are not of much value, since all the books on a given subject are not apt to be in at the same time, or may be misplaced on the shelves.

I should suggest a reference like the following, in cases where the library contains many editions of the same work. Make your regular subject card for the first edition received into your library, and for later editions (not copies of the same edition, for which one subject card as one author and one title card will always suffice), note on this subject card

as follows: "For other editions of this work see the author card," adding the author's name if you think it necessary. (See Sample card, 84.)

I should earnestly suggest filing all "*see also*" subject reference cards *in front* of all cards on that subject in the catalog trays, rather than at the back, as is the general custom. If a reader wants a book on *Butterflies* and turns to *Insects* to look for them, he will be saved the searching through a long list of works on Insects, if the first card that confronts him under that head directs him to "*see also* Butterflies," etc.

Readers as a rule, when consulting a given entry in a catalog, dislike to be directed to "*see*" something else, a fact to be remembered in making cross references.

Cross reference cards. Make cross reference cards when they are needed, but be careful not to crowd your catalog with too many, referring back and forth, or on and on, and thus defeating your own purpose; and be very sure not to refer to any subject upon which you have no material. Do not, for example, say, "Political economy, *see also* Strikes and lockouts," when you have no books in the library on strikes and lockouts; wait until you have the books. Your borrower, when he has turned to *Strikes and lockouts* and found nothing to reward his search, will not be very amiably and charitably disposed toward the library and its librarian; while a second or third occurrence of the same kind may cause serious trouble. When I say "do not refer on and on indefinitely," I mean, for example, do not say "Deluge, *see* Flood," and have the reader turn to that subject only to find "Flood, *see* Noah."

Make "*see*" references from subject headings that you decide not to use, if you think they may be sought for, to the forms you do use, as in the case of name references already discussed. They should be made from one form of expression to a synonymous one; from the second part of a subject to the first part, etc. For example, make a reference

from *Entomology* to *Insects*, from *New Testament* to *Bible. New Testament*, from *Design* to *Drawing and design*, etc.

It is in making "*see also*" references that you will be most likely to overdo the matter. Refer from the general to the specific subject, from general to related subjects, but not, except in rare cases, from specific to general subjects. That is, say "Zoology, *see also* Birds, Insects, Domestic animals," etc. *Birds* and *Insects* being specific subjects under the general subject *Zoology*, all in class 590, and *Domestic animals* a related subject classed in 636. Do not say "Birds, *see also* Zoology;" that is referring back from the specific to the general, and is not needed. Write all these headings referred to on one card, instead of making a separate "see also" card for each in turn. No matter if they are not in alphabetic order. Rewrite the card when it is full and then arrange the entries alphabetically. (See Sample cards, 82, 87.)

Series card. Make a series card only when a series is well known or important to your library, like the "International education" series, "International scientific" series, "Story of the nations" series, etc. On this card, as on the title card, you need to give, besides the author entry, a brief title and date. Enter on one card as many of the books in that series as you have room for. If you have a series of books all written by one author, refer from the series to the author's name and make no series card. For example, "Famous women of the French court" is a set or series of seventeen volumes, all written by Imbert de Saint-Amand. Make then for your series reference "Famous women of the French court, *see* Imbert de Saint-Amand, A. L., baron," instead of repeating the author's name seventeen times on the series card.

Analytics.
1 Author analytic.
2 Subject "
3 Title "

The subject of analytics involves the three ordinary types of cards, — author, subject and title, which we have considered. Make an author analytic when part of a book is written by some person not the author of the main part of the book, or when two or more works of some author who has written a great number of books are bound together. In both these cases the included portion of the book, if there were no analytic, would be thrown quite out of its alphabetic place in filing. For example, if you have Goldsmith's Vicar of Wakefield and Johnson's Rasselas bound in one book, make an author analytic for Johnson, as no one would dream of looking under Goldsmith for him. In like manner, if you have Dickens' David Copperfield and Oliver Twist in one work, make your author analytic for Oliver Twist, as the reader will not think of turning back to him under David Copperfield expecting to find Oliver Twist. If, however, you have two works bound in one, both by an author not well known or by one who has written very few books, the one author card will suffice so long as you indicate on that card the fact that something else is contained in the book. I would suggest that in all cases you do so indicate on the main card the titles and authors of any separate matter included in the book.

Make a title analytic in all cases where it seems desirable, where, in fact, you would make a regular title card were that part of the book published as a separate work or bound separately.

Make a subject analytic in all cases where the subject heading for the main part of the book does not cover the analyzed part. When it does so cover it, no separate subject analytic is required provided the separate matter included in the book is noted also on the main subject card.

For short stories, however, I should not advise making analytics, unless the stories are known under their separate titles or have been published separately, either in magazines

or in book form. For example, the short stories contained in Booth Tarkington's latest work, "In the Arena," have all appeared under their separate titles in McClure's magazine, consequently title analytics would be of value in this case, and are really necessary, in fact.

Arrangement. Having considered at length the subject of the various types of cards, their form, content, and the like, we now come to the subject of the arrangement of the cards when made.

File all cards carefully in your catalog, noting any inconsistency by the way. A carelessly alphabetized catalog is not of much use, as the cards wrongly filed and thus hidden will do you no more good than if they were not there; and the result will be that you will tell the borrower or he will conclude for himself that the particular book or subject he wants is not contained in your library. File alphabetically, as that term is understood by the majority of your borrowers, not in a way to necessitate having Cutter's Rules continually at your elbow. Remember the *reader* has no rules to refer to, and would not use them if he had. In all this I am referring to popular circulating libraries, not to scholarly libraries, where presumably no ignorance exists and nothing is too abstruse for the user. The average reader searching for a book entitled *Marie* in the following lists will not dream of looking further than the second entry, as shown in *Arrangement 2*. He will not expect to find *Marie* six cards further along, where it would be if your cards were alphabetized strictly according to Cutter's Rules, as in *Arrangement 1*. How much simpler it will be for the user if the entries are marshalled alphabetically as in *Arrangement 2*, and yet how confusing even then to one unused to consulting a catalog frequently. Consider your public in this as in all else. Stretch your rules, stretch your mind and the policy of your library too, when doing this is for the good of your constituency. Have a reason for doing

everything, so that if you are asked without warning "Why do you do thus and so?" you may be able clearly, concisely and intelligently to satisfy the inquiring mind of your trustee, your reader or your visitor. Following are several examples of filing which may assist you in this very important part of the work.

ARRANGEMENT 1. Entries arranged strictly according to Cutter's Rules for alphabetizing.

MARIE D'OIGNIES, Saint
Marie I, queen of France
Marie de France
Marie de St. Joseph
Marie, Pierre Thomas Alexandre
Marie (Book title)
Marie Adélaide de Savoie, duchess of Burgundy
Marie Antoinette, queen of France
Marie Catherine de Brignole, princess de Monaco
Marie Celeste, Sister
Marie de Médicis, queen of France
Marie Duval
Marie-Galante, island
Marie Louise, empress of the French
Marie Saline, Arkansas
Marie Sobieska, queen of Poland
Marie Thérèse Charlotte de France, duchesse d'Angoulême

ARRANGEMENT 2. Entries arranged in strict alphabetic order, more intelligible to the average reader.

Marie, Pierre Thomas Alexandre
Marie (Book title)
Marie I, queen of France
Marie Adélaide de Savoie, duchess of Burgundy
Marie Antoinette, queen of France
Marie Catherine de Brignole, princess de Monaco
Marie Celeste, Sister
Marie de France
Marie de Médicis, queen of France
Marie d'Oignies, Saint
Marie de St. Joseph
Marie Duval
Marie-Galante, island
Marie Louise, empress of the French
Marie Saline, Arkansas
Marie Sobieska, queen of Poland
Marie Thérèse Charlotte de France duchesse d'Angoulême

ARRANGEMENT 3. Entries arranged strictly according to Cutter's Rules for alphabetizing.

CATHARINE, N. Y.
Catharine Lake, North Carolina (Post-hamlet)
Catherine of Alexandria, St.
Catherine de' Ricci, St.
Catherine of Siena, St.
Catherine II, empress of Russia
Catherine de Médicis, queen of France
Catherine of Aragon, queen of Henry VIII.
Catherine of Braganza, queen of Charles II.
Catherine of Valois, queen of Henry V.
Catherine, princess of England
Catherine de St. Augustin
Catherine. Thackeray, W. M.
Catherine and Petruchio. Garrick, David
Catherine Blum (French). Dumas, Alexandre
Catherine Blum (English). Dumas, Alexandre
Catherine Carr. Wilkins, M. E.
Catherine Howard, queen of Henry VIII.
Catherine islands
Catherine Parr, queen of Henry VIII.
Catherine Parr. Mühlbach, L.

ARRANGEMENT 4. Entries arranged in strict alphabetic order, more intelligible to the average reader.

Catharine, N. Y.
Catharine Lake, North Carolina
Catherine. Thackeray, W. M.
Catherine, princess of England
Catherine II, empress of Russia
Catherine and Petruchio. Garrick, David
Catherine Blum (French). Dumas, Alexandre
Catherine Blum (English) Dumas, Alexandre
Catherine Carr. Wilkins, M. E.
Catherine de Médicis, queen of France
Catherine de' Ricci, St.
Catherine de St. Augustin
Catherine Howard, queen of Henry VIII.
Catherine islands
Catherine of Alexandria, St.
Catherine of Aragon, queen of Henry VIII.
Catherine of Braganza, queen of Charles II.
Catherine of Siena, St.
Catherine of Valois, queen of Henry V.
Catherine Parr. Muhlbach, L.
Catherine Parr, queen of Henry VIII.

ARRANGEMENT 5. Miscellaneous entries illustrating the more difficult points in every-day filing.

Book, J. W.
Book news, English and Indian (Periodical title)
Book-prices current (Periodical title)
Book reviews (Periodical title)
Bookbinder (Periodical title)
Books (Subject)

Child, William
Child in Florence (Anonymous title)
Childe, Cromwell, comp.
Children's Christmas chats (Anonymous title)
Childs, E. E.
Child's history of the United States (Anonymous title)
Child's picture book of Indians (Anonymous title)
Cross, C. F.
Cross (Subject)
Cross and crescent (Title)
Crosse, Sarah

(La) Dame de Monsoreau (Title)
De gestis Herwardi Saxonis (Title)
De inventione sanctae crucis walthamensis (Title)
Defence of opposition (Title)
Defoe, Daniel
Degetau y González, Federico
Deichen, Fritz
Delabrousse, Jacques
Delalain, P. A.
De Lancey, E. F.
De Normandie, James
Denoyés, J.
Des lebens ueberdruss (Title)
Description of the town of Lawrence (Anonymous title)
Dewing, A. S.
De Witt, F. B.

La Barreyrie, F. de
Labarte, Jules
Ladies' memorial association, Charleston, S. C.
Ladies of the American buffaloes
Laffan, W. M.
Lalande, André
La Lande, Roger de
Lamothe, H. F. de
Long Island calendar for 1902 (Title)
Long Island railroad company
Longfellow, H. W.

McAulay, Allan
Macaulay, T. B. Macaulay, 1st baron
McCall, S. W.
M'Callum, P. F.
MacCarthy, John G.
McCarthy, Joseph
M'Cauley, I. H.
M'Clellan, R. Guy
McClellan, Robert H.
McClelland, T. C.
MacColl, Malcolm
M'Collum, W. S.
MacDonald, Arthur
Macdonald, J. R. L.
M'Donell, Alexander
Macfadden, B. A.
McFadyen, J. E.

Machale, John, abp. of Tuam
McIlardy, C. M.
McIlenry, M. W.
Machiavelli, Niccolò
McIntosh, William
McIntosh battery and optical co.
Mack, A. E. comp.
McKenzie, Alexander, 1830–
Mackenzie, Alexander, 1838–
Mackintosh, C. F.
Maclean, A. J.
M'Lean, John, of the Hudson's Bay company
McLean, Ridley
McLellan, J. A.
McNeil, Samuel
McRa, Duncan
MacRae, Alexander
Macray, W. D.
MacVeagh, Wayne
McVey, W. E. ed.
Miss Archer Archer (Title)
Mr Sweet Potatoes, and other stories (Anonymous title)
Mr Whitelaw Reid in France, 1889–1892 (Title)
Mistral, Frédéric, 1830–
Mistress and maid (Title)
Mistress Barbara (Title)
Mrs Cliff's yacht (Title)

Neumann, F. E.
(A) New book of proverbs (Title)
New Hampshire — Governor. G. A. Ramsdell, 1897–1898
New Orleans — Public school and lyceum library
New Orleans as it is (Anonymous title)
(The) New St. Louis (Anonymous title)
New South Wales
(A) New speller (Anonymous title)
New York (City) — Civil service commission
New York (County) — Board of supervisors
New York (County) — Register
New York (State) — Legislature
New York (State) — Secretary of state
New York central & Hudson river railroad
New York historical society
New York life insurance company
New York southern society. Library
New York state historical association
(The) New York Times (Periodical title)
(The) New York Tribune's pocket atlas of the world (Title)
Newark female charitable society
Newcomb, Harvey
Newcomb, J. T.
Newcome, Richard, of Ruthin, Wales
Newcomer, C. A.
Newenden, Eng. (Parish)
Newman, Edward
Newman's directory and guide of Los Angeles (Title)
News from New-England (Title)
Newsome, Edmund
Newson, T. M.
Newstead, Robert

Saint Albans, Vt. — Board of trade
Saint Didier
Saint Girons, Antoine
St. John, T. M.

Saint John as a Canadian winter port (Title)
Saint Mars, G. A. C. de Courtiras, vicomtesse de
St. Petersburg — British factory. Library
Sainte Marie, J. B. E. C. P. de.
Saintine, J. X. Boniface, known as
Seven poor travellers (Title)
7 to 12 (Title)
Seven years (Title)
Sevenoak, F. L.
Sevenoaks (Title)
"1779" (Title)
Seventeen trips through Somaliland and a visit to Abyssinia (Title)
V., M.
Van Allen, W. H.
Van Cleve, A. D.
Vancsa, Max
Vanderpoel, E. N.
Van Devanter, J. N.
Van Heuvel, J. A.
Vannes — Musée archéologique
Van Nostrand, J. J.
Vannucchi, Olivo
Vanutberghe, H.

Practical suggestions. Get the unabridged edition of the Dewey Decimal classification, rather than the abridged edition, if you can possibly afford to do so. You will be amply repaid for the extra expense. Get the Library of Congress printed catalog cards for your books whenever possible. They cost so little in time as well as money, now that the A. L. A. catalog may be had. Consult the Dictionary portion of this catalog when ordering cards, and if you find your entry there order by the serial number. It is not necessary in such case to write out author, title and imprint as it is when ordering cards for books not in the A. L. A. catalog.

For book numbers use the Cutter-Sanborn Author tables, numbering by the initial letter of the author's surname in all cases except in that of individual biography, when you should use the initial letter of the subject's surname. Use the three figures derived from the tables for fiction and individual biography, and the first two figures for non-fiction. For fiction use no class number, thus bringing together all fiction in one class, arranged alphabetically by authors; for juvenile fiction a J may be used in place of a class number

to differentiate it. For individual biography B may be used. This letter used in place of the class number will bring all biographies into one class, arranged in one alphabet in this case, by their subjects in place of their authors. Write the class number on the first line in the upper left-hand corner of each card, and the book number on the second line. For fiction, I would suggest leaving the first line blank, as that would immediately indicate that the book was fiction. I would strongly recommend also that all collective biography be classed in 920, instead of scattering it through classes 920–928.

Use red ink for subject headings and subject cross references. Bring the author out to the left vertical line on all cards except on the series card. On the series card bring out the series heading and indent all authors. Indent the first line of the title on all cards. Indent all headings, subject, title, cross reference, etc., except the author heading. On every card except the author card, underscore the author's surname twice, to make it more prominent and to indicate the main entry.

I have appended a list of the simpler, more available and less expensive tools for the cataloger, with brief annotations and cost; also a list of bibliographical and typographical terms most frequently used in library work, sample shelf list cards and sample catalog cards, illustrating the various points taken up.

In conclusion, let me say one word concerning the materials used. I have taken it for granted throughout this paper that the catalog would be a card catalog, not a manuscript one on sheets or in a book. Get the very best cards of medium weight in the market, for though the expense may be a trifle greater in the beginning, the saving in the end will more than compensate you in the appearance of the cards and the permanency of your work. The Library Bureau card, size 33L, is the best. Buy also the best cabinet

that may be found, otherwise you will live to regret having been unwisely economical.

Use the best inks, or if your library can afford it, use the typewriter. A good typewriter, preferably the Underwood visible writing machine, with the best ribbons (Record, lightly inked) and first-class quality cards, will insure a degree of uniformity and neatness that will be a satisfaction alike to trustee, librarian and the public.

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Full names given in author index. Valuable for its list of historical and descriptive fiction. Also valuable for addition of dates of period covered by histories.

Phillips, Lawrence B. Dictionary of Biographical Reference containing over one hundred thousand names. . . . New ed.; rev. and cor. by Frank Weitenkampf. 1889. Phil. Gebbie. $2.25.

Valuable because of the great number of names it contains. Although the entries are very brief, dates are given in every case where it is possible to supply them. Useful in distinguishing authors.

Publishers' Weekly. $3.00 per year.

Weekly trade list of newest publications, with monthly cumulative summaries in the form of a dictionary catalog. Often needful in tracing very recent publications

and frequently useful for fulness of names. No library should be without it.

Thomas, Joseph. Lippincott's Universal Pronouncing Dictionary of Biography and Mythology. 1887. $15.00.
General. Best one-volume book for all time.

United States Catalog. 1903. Wilson. $15.00.
List of books in print, 1903, by author, subject and title; dictionary arrangement. Useful as a bibliography and for fulness of names.

Who's Who. 1904. Macmillan. $2.00.
The English model on which Who's Who in America was founded. Covers the same field for English men and women.

Who's Who in America. 1905. Marquis. $3.50.
Contains entries for living Americans who have come into public notice in any department of life. Some foreign names. Useful, as it includes names to be found in no other place.

BIBLIOGRAPHICAL AND TYPOGRAPHICAL TERMS

IN MORE GENERAL USE

Absolute location. See Fixed location.

Accession (verb). To enter in the accession-book or official record of additions the title of each book in the order of its acquisition.

Accession-book. The business record book of all volumes in a library in the order in which they are received. It gives a brief account of each volume, how obtained, price, and such items as may preserve a record of its history in the library.

Accession department. That department of a library's administration which includes the selection, ordering, and accessioning of books.

Accession number. The number given to a volume in the order of its acquisition, corresponding to the number opposite its entry in the accession-book.

Accession order. Arrangement of books on the shelves according to the order of their addition to a class, as distinguished from an alphabetical arrangement.

Added edition. The entry of more than one edition of a book on a catalog card. The second and following are called added editions.

Added entry. All cataloging entries for a book except the main author and main subject cards. In added entry full title and imprint are usually omitted.

Advance sheets or copies. Copies of a book, unbound (sheets) or bound, printed in advance, to be used as a basis for preliminary notices, or for simultaneous publication at a place distant from the place of printing and binding.

Alcove. A recess in a library, formed usually by two bookcases projecting from the wall, making a very small room, which is generally fitted up for the purposes of study.

Alphabetico-classed catalog. A subject catalog made by class entry, in which the classes are arranged alphabetically and the subdivisions of the classes are also arranged in alphabetic order.

Alternative title. When a book has two titles separated by the word *or*, the second one is called the alternative title.

Ampersand. The abbreviation or sign for the word "and;" thus & (Roman) *&* (Italic) & (black letter).

Analytic entry (or an Analytic). A separate entry (whether under author, subject or title) for a distinct part of a book is called an analytic entry, or briefly, an analytic. The body of the entry is followed by a reference in parentheses to the work of which it forms a part.

Annotation. The act of giving additional information in the form of notes, also the notes themselves when made.

Anonymous. Published without the author's name.

Antiqua. A German expression for Roman types.

Application blank. A printed form furnished by a library to be filled out by persons applying for the use of its books.

Author. The person who writes a book; in a wider sense

it may be applied to him who is the cause of a book's existence. *Cutter.*

Author card. See Author entry.

Author catalog. A catalog in which the author entries are arranged separately in alphabetic order.

Author entry. The registry of a book under its author's name as heading. In a card catalog the author entry is called the author card, one entry being made on each card; the same is true of subject and other entries.

Author number. A combination of letters and figures assigned to each book for the purpose of preserving on the shelves an alphabetic arrangement by author under each class.

Author table. A printed list used in assigning author numbers; for example, the Cutter author tables, or Cutter-Sanborn author tables.

Bastard title. The fly or half title before the full title of the work.

Bibliography. The science which embraces the history and description of books, treats of their authors, subjects, typography, editions, materials, &c.

Also used to mean a list of the books or authorities on any particular subject, as, a bibliography of architecture.

Special bibliography. Confined to books on some particular author or subject and may include all or a selection of the books on that subject or author.

Trade bibliography. Application of bibliography to the purchase of books.

National bibliography. Record of books printed in a certain country.

Select bibliography. A list of the best books on an author or subject.

Complete bibliography. A list of all books on an author or subject.

General bibliography (or universal bibliography). Includes bibliographies whose object is to enumerate the titles of books of every age and country and on all subjects.

Binder's title. The brief title placed by the binder on the back of a book.

Bindery book. A book kept for the purpose of recording in it the titles of all books sent to the bindery.

Bindery slip. A slip sent with each volume to the bindery, on which is given directions to the binder in regard to its lettering and style of binding.

Binding. The cover of a book after the volume has been folded and sewn.

Black letter. A general expression used to indicate old English text or church type.

Blind-tooled. A book is blind-tooled when the tools are impressed upon the leather without gilding.

Boards. A book is said to be "in boards" when the boards are covered only with paper, in distinction from one whose boards are covered with leather or cloth.

Body of the work. The text or subject matter is thus described to distinguish it from the preliminary, appendix or notes.

Book binding. See Binding.

Book card. A card kept in each book, on which is written the call number and name of the book to which it belongs and which is taken out when the book is borrowed and kept as a record of the borrower and date.

Book label. A small label usually pasted on the back of a book on which is written its call number. Round linen ones are best.

Book number. A letter, number, or any combination of numbers, letters or characters assigned to a book in order to distinguish it from all other books in the same class.

Book plate. A label pasted in a book to mark its ownership and to indicate its location in a library.

Book pocket. A pocket pasted inside the cover of a book to hold the book card or the borrower's card.

Book support. A prop, made in various styles, which is placed upon a shelf to prevent books from falling over, thus preserving the binding and keeping order on the shelves.

Book tag. See Book label.

Borrower's card. A card given after receipt of application blank to indicate the borrower's right to draw books. It usually has a number and the borrower's name and address.

Borrower's index. An alphabetic list of all borrowers, serving as an index to the registration book.

Borrower's register. See Registration book.

Branch library. A permanent collection of books, forming a small library, which although belonging to the main library and reporting to it, is housed separately and circulates its books independently.

Broadside. A sheet printed on one side only.

Calendered paper. Paper very highly rolled or glazed, much used for printing illustrated books or magazines.

Call number. The number, or combination of numbers and letters, which indicates the location of the book on the shelves. In libraries using the relative location, the class number and book number together constitute the call number.

Call slip. A printed blank furnished by the library for

the use of borrowers on which must be enumerated the authors, titles and call numbers of the books wanted, or the call numbers only.

Caption. The name given at the head of the first page of text. *Cutter.*

Card catalog. A catalog of books in a library in which each entry is made on a separate card. The cards are of the same size, and stand on edge in drawers, trays or boxes, and may be arranged either alphabetically or numerically.

Card catalog case or card case. A case of drawers or trays for the storage of the cards forming the card catalog.

Card volume system. An arrangement for a card catalog whereby the cards or slips are held together by an adjustable binder in the form of a book instead of in drawers, as in the common form of the card catalog. Sometimes known as the Leyden form of card catalog.

Case. Two faces of shelving together, with front edges of the books facing in and the backs showing on each face. *Dewey.*

Case work. In book binding applied to that binding in which the cover is made separately; the volume is then glued and fastened into the cover.

Cast off. To calculate or estimate length of copy to be printed — a troublesome task in uneven or badly written MS.

Catalog or catalogue. A list or itemized record of all the books in a library.

Catalogue raisonné. A classified catalog usually containing more or less full comments and descriptions.

Catchword entry. Entry made from some word of the title other than the first word and not indicative of the

subject, but likely to be remembered and used by borrowers in asking for a book. *Cutter.*

Charging desk. The place where books are returned and received by borrowers.

Charging system (or Loan system). Method used in keeping an account of the loan of books.

Children's home library. A collection of eighteen or other number of carefully selected books and periodicals placed in the home of a child who acts as librarian and who chooses about ten children to form a group which meets once a week and is visited by some one who acts as friend and adviser to the children. Designed to reach the class of children who are not reached by the free public library.

Circulating library. A library from which the borrowers may take books for use at home or elsewhere under certain restrictions; distinguished from a library of reference.

Clarendon. A bold or fat faced type is generally thus described. The older founts were called "Egyptian."

Class. A grouping of subjects which have characteristics in common. *Cutter.*

Class entry. Registering a book under the name of the class; in the subject catalog used in contradistinction to specific entry. *Cutter.*

Class list. See Shelf list.

Class number. A number, letter or combination of numbers, letters or other characters, which stands for the subject of a book, and sometimes indicates the location of the book in the library.

Classed catalog. A catalog made by class entry, whether the classes so formed are arranged logically, as in the systematic kind, or alphabetically, as in the alphabetico classed. *Cutter.*

Classification. 1 The act of grouping together in classes books which have the same subject or form.

2 The scheme on which the classes are divided.

Broad classification. Classifying books so that they are grouped by large classes rather than by minute subdivisions of the classes.

Close classification. Bringing together all the books on a given topic by subdividing classes as closely as possible.

Classify. To group together books which have the same subject; to assign numbers indicating the class of a book from a given scheme of classification.

Clerical errors. Mistakes in copying MS.

Cliche. French term for a cast, usually applied to stereo or electro duplicates.

Cole size card. A card devised by Mr. George Watson Cole for ascertaining the size of a book.

Collate. 1 To examine a book to see that all the pages, plates, etc., are there, and that they are in correct order. In book binding the collating follows the gathering of the sheets.

2 To collect, compare and examine critically books and manuscripts.

3 To run through the sheets of a book to see if the signatures are in sequence.

Collation. A term used to cover that part of the description of a book which is not properly a part of the imprint: namely, volumes, pages, illustrations, maps, plates, etc.

Colon abbreviations. Abbreviations of the most common forenames made by using the initial, followed by a colon; thus H: (Henry) J: (John), etc.

Colophon. An inscription or tail piece, usually a printer's imprint, at the end of a book.

Compiler. One who produces a literary work by collecting and putting together written or printed materials from various sources.

Copy number (or Copy letter). A figure or letter added to the call number of a book to distinguish different copies of the same book from each other.

Corporate entry. The entry of works published by a government, department, congress, council, or society under the body publishing them, as author.

Cross reference. In a classed catalog, when a book treats of more than one subject or may be useful under more than one class, the reference made under any subject other than the main class is called cross reference. (Corresponds to double entry in dictionary cataloging.) In a dictionary catalog, the references made back and forth between the subjects, to bind them together and give a complete view of the resources of the library on allied subjects, are called cross references.

Cut edges. A book which has been cut on the three sides is said to have cut edges.

Cut-in notes. Side-notes which are inserted within the text at the side instead of in the margin.

Cutter number. The number obtained from the Cutter or Cutter-Sanborn Author tables, and used with the initial letter of an author's surname to form the book number.

Decimal classification. A system for classifying books devised by Melvil Dewey, the distinguishing features of which are the grouping and numbering of the heads by the common arithmetical figures treated decimally.

Deckle. The raw rough edge of handmade paper is thus termed.

Delivery station. A place where borrowers of a public library may receive and return books without going to

the main library. The books are collected and sent to the main library with the borrowers' orders for new books.

Departmental library. 1 A type of library in which all the books are separated into distinct libraries, each of which covers a special field, contains all the books in the library on that subject, and has a separate room with a special library and catalog.

2 In university and college libraries applied to a collection of books kept in a department of the college not in the main library but under its control.

Depository. Various important libraries selected by the U. S. Government to receive, store and keep for use the government publications, are called "government depositories."

Depository catalog. Complete author catalog of the Library of Congress. 21 libraries in the U. S. are in receipt of depository catalogs.

Dewey decimal classification. See Decimal classification.

Dictionary catalog. That form of catalog in which the headings (author, title, subject and form) are arranged alphabetically; it is distinguished from other alphabetic catalogs by giving specific entry in all cases.

Double entry charging system. A system for charging books in which two records are kept at the library, one of the books, and one of the borrowers. The Boston Athenæum is an example of this.

Double entry (in Dictionary cataloging). The entry of a book treating of more than one subject under each distinct subject.

Dummy. A thin board on which a label is pasted indicating the locality of a book kept elsewhere than in its regular place.

Dummy copy. A copy generally made up of blank leaves to represent the actual bulk of a work not quite complete.

Duodecimo. A book composed of sheets folded to form 12 leaves, each leaf measuring about $5\frac{1}{8}$ inches in width by $7\frac{2}{3}$ inches in height. This size in books is briefly indicated by 12mo or D.

Edition. 1 The total number of copies of a book or periodical published at the same time.

2 The statement in the title or in the imprint of the issue to which any given copy of a book belongs, as distinguished by number, or some descriptive word, revised, enlarged, etc., e.g. Ed. 4, Ed. rev., Ed. 2 enl., etc.

Editor. One who superintends or prepares a book, periodical, etc., for publication.

Elision marks. Three dots, thus . . . used in exact cataloging, to indicate the omission of one or more words from the title.

End papers. The blank leaves placed at the beginning or end of a book in binding. Also called fly-leaves or end leaves.

Entry. Registry of a book in the catalog.

Entry word. The first word under which the book is registered in the catalog.

Expansive classification. A system of classification devised by C. A. Cutter.

Face. The entire unbroken front of shelving on one side of a double case or on one side of a room or gallery. *Dewey.*

Facsimile. An exact copy, or reproduction, as a facsimile of manuscript, of typography, of an autograph, etc. When a book contains facsimiles the fact is indicated in the collation by the abbreviation *fac-sim.*

Finding list. A condensed catalog of the books in a library, omitting descriptions of editions, and containing usually simply author's name, brief title and call number.

First word entry. Entry made from the first word of a title not an article.

Fixed location. The placing of books on shelves where their location in the library is never altered.

Fly title. See Half title.

Fold symbol. The designation of the size of a book by the number of the fold of the paper, as 4^0, 8^0, etc.

Folio. 1 A sheet of paper folded in two leaves only. 2 A book or periodical composed of sheets folded but once having four pages to the sheet; hence, a book of the largest size.

Fore edge. The outer side of a book (distinct from the head or tail) when folded.

Form. In classification used to mean the grouping of books according to the manner or form in which they have been written; e.g. Essays, Poetry, etc.

Form entry. Registry under the name of the kind of literature to which the book belongs. *Cutter.*

Format. The bibliographical term for size and shape of a book.

Fount. This term is applied to the whole number of letters constituting a complete set of types of any particular class of face or body.

Fractur. A German expression for German text or black-letter characters.

Free access. See Open shelf system.

Free library. See Free public library.

Free public library. One organized under state laws, supported in part at least by local taxation, managed

as a public trust, and which allows the free circulation of its books alike to every resident of the community.

Full binding. A binding in which all the outside of the back and sides is of one piece of cloth or leather.

General cross reference card. See Cross reference.

Half binding. A binding in which the back and corners are covered with the leather or material mentioned, and the sides with paper or cloth.

Half title. 1 The title of a book placed on the leaf preceding the title-page, usually a briefer form of the title.

2 A brief title placed on a separate leaf, dividing the sections of a work.

Headband. The silk or cotton ornament placed at the head and tail of the inner back of a book.

Heading. The word by which the alphabetic place of an entry in the catalog is determined. *Cutter.*

Heads. A term applied to the margins at the tops of the pages.

Home library. See Children's home library.

Imprint. Includes merely place, publisher, date, size and number of volumes, but is often used to cover also number of pages, illustrations, maps, engravings, etc.

Incunabula. Books printed before 1500.

Indent. To set a line some little distance back, as in the case of a fresh paragraph.

Independent. In cataloging, when two books are bound together as one volume, each having a distinct pagination and title-page, they are said to be independent.

Index. An alphabetical list of topics treated in a book or books, showing exactly where in the book or books the subject is to be found.

Indicator. A contrivance used in English libraries for dis-

playing by means of numbers differently colored, or numbered spaces left blank, shown in a frame facing the public, the books which are to be had for reading.

Inferior figures and letters. Those made to range at the bottom of letters, thus:— $_{1\,2\,3\,a\,e\,i\,o\,u}$

Information desk. A place set aside in a library where readers may find some one to assist them in their search for information.

Inter-branch loan system. An arrangement by which the borrower in a large branch system may obtain from his branch, within a specified time, the book wanted, no matter in which branch it is contained.

Inter-library loans. An arrangement made between libraries whereby one library may borrow from another library books which are difficult to obtain, or wanted for some special purpose by a responsible borrower.

Joint author card. In a card catalog, applied to the cards written for the second and following authors of a book.

Joint authors. A book written by two or more authors conjointly is said to be by "joint authors."

Label. See Book label.

Large paper edition. An edition of a book printed on paper of extra size, allowing wide margins; the letter-press is the same as in the small paper edition.

Leaded matter. Types set up with leads between the lines, forming spaces; used in contradistinction to "solid" matter.

Ledger system. A system for charging books in which the records are kept in a book instead of on slips or cards.

Lending library. See Circulating library.

Letter symbol for size notation. The designation of the size of a book by the letter of the size, founded on actual measurement (not on the fold) as agreed upon by the American Library Association.

Letterpress. Printed matter from type, as distinct from lithographic or plate printing.

Librarian. One who has charge of the books, contents and administration of a library.

Librarianship. The position and duties of a librarian.

Library. 1 A collection of books and other literary material kept for reading, study and consultation.

2 A place, building, room or rooms set apart for the keeping and use of a collection of books, etc.

Library economy. The practical application of library science to the founding, organizing and administration of libraries.

Library science. The science relating to the administration of libraries: library economy and bibliography.

List price. The price of a book as quoted by the publisher in his catalog.

Loan desk. See Charging desk.

Loan system. See Charging system.

Lower case letters. The small letters as used here, a, b, c, d, etc.

Main entry. The principal entry of a book in the catalog usually giving fuller title and imprint information than other entries and usually the author card.

Main entry word. The first word on the principal catalog entry, usually the author's name.

Mercantile library. A subscription library established for and managed by the mercantile class.

Movable location. The position of books in a library when arranged by their subjects rather than by a fixed shelf number, the relative position of the classes remaining the same, while the actual location of the books in the library is movable.

Name reference. See Cross reference.

Net price. The list price less all discounts; a book is quoted "net" when it has little or no discount to the trade.

Notation. A system of signs (figures, letters, arbitrary characters, or any combination of these marks) used to designate the class and book number or shelf number of the volumes of a library, so as to assist in finding or replacing them accurately and quickly.

Octavo. A book composed of sheets folded to form 8 leaves, measuring about 6 inches in width by 9½ inches in height (medium 8vo) written briefly 8vo or O. There are several sizes of 8vo: demi 8vo, royal 8vo, imperial 8vo, etc.

Off-set. The set-off of ink from one sheet to another, the result of insufficient drying or bad ink.

Omission marks. See Elision marks.

Open shelf system. This system permits free access on the part of the public to any or all shelves in the library.

Order list. The record kept of books as they are ordered.

Out of print. A book is out of print when the publisher has no more copies for sale.

Pagination. System of signs and numbers by which the consecutive pages of a book are marked, also the statement of them in the collation.

Paleography. The science and art of deciphering ancient manuscripts and documents.

Pamphlet. A printed work consisting of one or more sheets of paper fastened together, but not bound. *Biscoe.*

Partial title. An entry made for the secondary title of a book.

Preliminary. Any matter coming before the text of a work, title, preface, contents, etc.

Proof. A trial print of any forms of type, plates or blocks.

Proprietary library. A library that is owned on shares by a limited number of stockholders.

Pseudonym. A fictitious name assumed by a writer.

Public documents. 1 One of the regular official publications of a government.

2 All publications printed by order of Congress or by either house thereof.

Public library. One that is not restricted to the use of any class of persons in the community; open to all, but not necessarily free. Often used with the same meaning as Free public library.

Public school library. A library which is under the control of a board of education and supported by money from the school funds.

Publisher's price. See List price.

Pulls. A term often applied to proofs.

Quarter binding. A book which has leather or cloth on back only, not on corners.

Quarto. A book composed of sheets folded to form four leaves, about 7 by 8½ or 10 by 13 inches, according to present usage, the name being understood to denote a shape approaching the square; written briefly 4to or Q.

Quire. Twenty-four sheets. Books in sheets, that is, not bound, are said to be in quires.

Quotes. A printer's term for turned commas (“) and apostrophes (”), placed respectively at the beginning and end of quoted matter.

Reader's card. See Borrower's card.

Reading-list. A list of the best books and articles on a

subject, giving suggestions for reading and study designed to help the special student.

Reading-room. A room set aside for reading and study, usually provided with the current newspapers and periodicals.

Ream. Twenty quires. A printer's ream is 516 sheets; handmade and drawing papers sometimes 472, 480 or 500 sheets.

Recto. The page to the right hand when the book is open, always the uneven number.

Reference. An entry made under one heading to direct attention to another heading is called a reference.

Reference book. 1 Reference book proper, to be consulted for definite points of information (rather than read through) and arranged with explicit reference to ease in finding specific facts.

2 Books not allowed to circulate, but kept for reference only.

3 Books accessible to the public. *Richardson.*

Reference card. See Cross reference.

Reference library. A library where the books may not be taken from the building, but are for consultation only.

Reference list. A list of the books and articles on some subject referring to all the available reading matter on it in the library, usually subdivided by topics so as to make it more useful.

Reference work. That branch of the library's administration which includes the assistance given to readers in their search for information on various subjects.

Registration. The act of recording in a register the names of the borrowers of the library.

Registration book or borrower's register. A list

of all borrowers kept in the order of their application by numbers which are assigned also to their readers' cards.

Relative location. See Movable location.

Rubricated. Printed in red ink.

Rudolph continuous indexer. A cabinet for storing the entries of a catalog for the use of the public, in which the entries are inserted in a series of leaves of press board which revolve around a pair of hexagonal drums. The Newberry Library has a Rudolph indexer.

Running title. A title or headline repeated at the head of succeeding pages, throughout a book or chapter.

Sale duplicates. The extra copies of volumes which a library does not need and wishes to dispose of by sale or exchange.

School district library. A library administered by school officials and made free of access to the people of the community.

"See also" reference. In a dictionary catalog, when a reference is made connecting two headings, both in use (for instance, from one subject heading to another or other allied headings), the words "see also" are used. Such a reference is called a "see also" reference.

"See" reference. In a dictionary catalog, when referring from a heading under which no entries are to be made (for instance, a reference from an abandoned subject heading, or from a pseudonym to an author's real name), the word "see" alone is used. Such a reference is called a "see" reference.

Section. See Signature.

Serial. A publication issued at regular or successive intervals in parts.

Series. 1 A number of volumes issued successively by a

publisher in uniform style with a collective title which usually appears at the head of the title page or on the half title.

2 A set of volumes issued successively as a periodical or transactions of a society, numbered separately to distinguish from a previously issued set.

Series entry. Entry made under their collective title of a number of separate works published in a series.

Series note. The name of a series enclosed in parenthesis placed on the catalog entry after the imprint.

Serif. The fine line on the top and bottom of a letter, as in H. Sanserif thus: H.

Set off. Where the ink sets off from one sheet to another.

Shelf list. A brief record of the books in a library as they stand on the shelves. The shelf list thus arranged forms a condensed subject catalog, but is used chiefly in taking the inventory of a library at stated intervals. Sometimes termed Class list.

Shelf list sheets or Shelf sheets. The sheets on which the shelf list is sometimes made.

Shoulder notes. Marginal notes placed at the top corner of the page.

Signature. 1 One of the folded, printed sheets which forms part of a book. Also called section.

2 The figure or letter placed by the printer at the bottom of the first page of each section, to indicate its order to the binder; also used by printers to identify any particular sheet.

Single entry charging system. A system for charging books in which but one record is kept at the library, that of the books. The Brooklyn Public Library and Newark Free Public Library are examples of this.

Size (of book). The size of a book is measured by its height; but in addition to that measurement it is called "narrow" if the width of the cover is less than $\frac{2}{3}$ of the height; "square" if more than $\frac{3}{4}$; and "oblong" if the width of the cover is greater than the height. The Cole size card or a centimeter rule is used for ascertaining the size of a book.

Size card. See Cole size card.

Size copy. A thickness or dummy copy (q. v.).

Size notation. The designation of the size of a book by means of the number of the fold, the letter of the size, or by actual measurement.

Slips. Applied to matter not made up into pages, but pulled as proofs in long slips.

Small capitals. The smaller capitals (as distinct from the full capitals) thus: STAND. Indicated in MS. by two strokes = underneath.

Specific cross-reference. Reference to a specific book in the catalog.

Specific entry. Registry of a book under a heading which expresses its special subject as distinguished from entering it in a class which includes that subject. *Cutter.*

Stack. A series of double-faced bookcases grouped in one room, usually placed as close together as possible to allow of compact storage of books. The stack may be of one or more stories high, as, a "five-storied stack."

Standing. Type not distributed after printing is said to be "standing."

State library. A library supported by a State and located at the capital of a State chiefly for the use of its executive, legislative and judicial departments.

Stereotypes. Casts of pages of types, etc., in metal, either by "plaster" or "paper" process.

Subhead. A secondary heading used to subdivide the entries under a subject heading, e.g. France, Manners and customs.

Subject. The theme or themes of a book.

Subject-entry. Registry under the name selected by the cataloger to indicate the subject. *Cutter.*

Subject-heading. A heading under which are entered all the books relating to a subject.

Subject reference. See Cross reference.

Subject-word entry. Entry made under a word of the title which indicates the subject of the book. *Cutter.*

Subscription library. A library that is open to any one on payment of a fee.

Superior letters and figures. Small letters cast at the top of the shoulder of type, used for references or abbreviations, thus: ^{123} N°. mor.^{2} cf.^{3}.

Swash letters. Seventeenth century italic capitals with tails and flourishes.

Systematic catalog. A subject catalog made by class-entry in which the classes are arranged in logical order according to some system of classification.

Syndetic. Applied to that kind of dictionary catalog which connects its entries by means of cross references so as to form a whole.

Tails. The bottoms or tail ends of pages.

Three-quarter binding. A binding in which the back and corners are covered with the leather, or materials mentioned, of extra width.

Tier. A row of shelves placed one above another between two uprights and reaching from the floor to the top of shelving.

Time numbers. A series of book numbers designed to preserve the arrangement of books on the shelves in chronologic order in contradistinction to the author or alphabetic order.

Title. In the broader sense includes heading, title proper and imprint; in the narrower, it is the name of the book given by the author on the title-page, omitting the imprint, but including names of editors, translators, etc. *Cutter.*

Title-entry. Entry under some word of the title, usually the first word not an article.

Title-page. The page at the front of a book or printed work, which contains its full title and usually gives author's name, publisher, place and date of publication.

Tracing. In a card catalog, the method of indicating on the main card the secondary entries made for any book. Tracing is done in two ways, by means of underlining on the face of the card, or by means of notes on the back.

Transliteration. The representation of the letters or approximate sounds of a language having a peculiar alphabet by the alphabetical characters of another. Before Russian or Greek names can be arranged in an English catalog they must be expressed in Roman characters.

Travelling library. A collection of 50 or 100 books which may be lent for a limited period to responsible borrowers on payment of a nominal fee to cover expenses of transportation, etc.

Turned commas. Used at the beginning of quoted matter, thus "and followed at the end by ". Sometimes called "inverted commas."

Two-book system. A system by which a library permits two books to be drawn at a time or on different

days if the reader wishes, usually with the provision that only one book may be a novel.

Typography. The execution of printed matter, its general appearance and arrangement.

Uncut. A book is uncut when it has untrimmed edges. If the edges have been opened with a paper knife without trimming the margin, it is said to be opened, but is uncut.

Uncut edges. Books not cut down, but not necessarily unopened.

Unopened edges. Applied to books the edges of which have not been opened.

Vernacular. The language or mother tongue of a given country. Names given in the vernacular are given in the form customary in the native country of the person.

Verso. The obverse or back of a leaf, the reverse of "recto." The page to the left hand when the book is open, always the even number.

Wrong fount. Letters of a different character or series mixed with another fount.

973 **Lossing, B. J.**
L88 Our country. 3v. 1879 [c'77].

14850-2, 22146-8 (cop. 2) 23689-91 (cop. 3)

1 Shelf list card

973 **Cooper, O. H., Estill, H. F. and Lemmon, L.**
C77 History of our country. 1899 [c'95].

1957

2 Shelf list card

Thackeray, W. M.
T363P Pendennis. 2v. [c1869.]

3 Simple author card

Pendennis. [c1869.]
T363P **Thackeray, W. M.**

4 Title card

Mitchell, S. W.
M682Ad Adventures of François during the French revolution. [c1889.]

5 Simple author card

Adventures of François during the French revolution. [c1899.]
M682Ad
Mitchell, S. W.

6 Illustrating a title which takes up more than *one* line on title card.

B Irving, W.
W31818 Life of George Washington. 8v. [c1857.]

7 Simple author card

B *Washington, G.*
W31818
Irving, W.
Life of George Washington. 8v. [c1857.]

8 Subject card for individual biography

B *Franklin, B.*
F831
Franklin, B.
Autobiography; with a narrative of his public life and services, by Rev. H. H. Weld. 1855 [c'48].

9 Subject card for autobiography

808.8 Bartlett, J. comp.
B28 Familiar quotations. 1899.

10 Main card under compiler

808.8 *Quotations.*
B28
Bartlett, J. comp.
Familiar quotations. 1899.

11 Subject card

808.8 Familiar quotations. 1899.
B28 Bartlett, J. comp.

12 Title card

817 Clemens, S. L. (Mark Twain, pseud.)
C62T Tramp abroad. 1901 [c1879–99].

13 Author card for work of a pseudonymous writer entered under the real name.

817 *Europe. Description & travel.*
C62T
Clemens, S. L.
Tramp abroad. 1901 [c1879–99].

14 Subject card

817 C62T — *Satire & humor.*
Clemens, S. L.
Tramp abroad. 1901 [c1879-99].

15 Subject card

817 C62T — Tramp abroad. 1901.
Clemens, S. L.

16 Title card

Twain, Mark, pseud. see
Clemens, S. L.

17 Name reference from pseudonym to real name

E42D — Eliot, George, (pseud. of Mrs M. A. (E.) L. Cross).
Daniel Deronda. 2v. [c1876–87.]

18 Author card for work entered under the pseudonym

Daniel Deronda. [c1876–87.]
E42D — Eliot, George, pseud.

19 Title card

Cross, Mrs M. A. (E.) L. see
Eliot, George, pseud.

20 Name reference from real name to pseudonym

Owen, Mrs M. (du P.) Cunliffe-.
O973T Tribulations of a princess. [c1902.]

21 Author card for work published anonymously and authorship discovered. Illustrates also entry for compound name

Tribulations of a princess. [c1902.]
O973T Owen, Mrs M. (du P.) Cunliffe-.

22 Title card

Cunliffe-Owen, Mrs. M. (du P.) see
Owen, Mrs M. (du P.) Cunliffe-.

23 Name reference from English compound name to the form used

G2182 Garden of a commuter's wife, recorded by the gardener. [c1901.]

24 Main entry for a work published anonymously, authorship undiscovered

051 Harper's new monthly magazine.
H29

Library has:
v. 1–10, June 1850–May 1855
v. 18–20, Dec. 1858–May 1860
v. 23, June–Nov. 1861
v. 25–date June 1862–date

25 Periodical card

226 Bible.
B58Ab Acts of the apostles; with notes, comments, maps, and illustrations, by L. Abbott. 1876.

26 Main entry for a sacred book

226 *Bible. New Testament. Acts.*
B58Ab
Bible.
Acts of the apostles; with notes, comments, maps, and illustrations, by L. Abbott. 1876.

27 Subject card

J Arabian nights.
A658La Arabian nights entertainments; selected and ed. by A. Lang. [c1898.]

28 Main entry for an anonymous classic

J *Fairy tales.*
A658La
Arabian nights.
Arabian nights entertainments. [c1898.]

29 Subject card

J Lang, A. ed.
A658La Arabian nights.
Arabian nights entertainments. [c1898.]

30 Editor card

J
398 Mabinogion.
MIIK Knightly legends of Wales; or, The boy's Mabinogion; being the earliest Welsh tales of King Arthur in the famous red book of Hergest; ed. for boys with an introd. by S. Lanier. 1884 [c'81–84].

NOTE: Same book pub. under title Boy's Mabinogion.

31 Main entry for an Anonymous classic; also Note — indicating partial title

J
398 *Arthurian legends.*
MIIK
Mabinogion.
Knightly legends of Wales. 1884 [c'81–84].

32 Subject card

J
398 *Folk-lore.*
MIIK
Mabinogion.
Knightly legends of Wales. 1884 [c'81–84].

33 Subject card

J
398 Knightly legends of Wales. 1884.
MIIK Mabinogion.

34 Title card

J
398 Boy's Mabinogion.
MIIK **Mabinogion.**
Knightly legends of Wales; or, The boy's Mabinogion. 1884.

35 Partial title card

Stevenson, R. L. B. and Osbourne, L.
S848E Ebb-tide. [c1894.]

36 Main card for a work written conjointly by 2 authors

Ebb-tide. [c1894.]
S848E **Stevenson, R. L. B. and Osbourne, L.**

37 Title card

Osbourne, L. joint author, see
Stevenson, R. L. B. and Osbourne, L.

38 Joint author reference

973 **Cooper, O. H., Estill, H. F. and Lemmon, L.**
C77 History of our country. 1899 [c'95].

39 Main card for a work written conjointly by 3 authors

973
C77 *United States. History. General.*

Cooper, O. H., Estill, H. F. and Lemmon, L.
History of our country. 1899 [c'95].

40 Subject card

Estill, H. F. joint author, see
Cooper, O. H., Estill, H. F. and Lemmon, L.

41 Joint author reference

Lemmon, L. joint author, see
Cooper, O. H., Estill, H. F. and Lemmon, L.

42 Joint author reference

W655A Wiggin, Mrs K. D. (S.) (afterwards Mrs Riggs), and others.
Affair at the inn. [c1904.]

43 Main card for a work written conjointly by more than 3 authors. Illustrates also entry under author who changed her name

Affair at the inn. [c1904.]
W655A Wiggin, Mrs K. D. (S.) and others.

44 Title card

Riggs, Mrs K. D. (S.) W. see
Wiggin, Mrs K. D. (S.)

45 Name reference, from last known form to the one used

McAulay, A. joint author, see
Wiggin, Mrs K. D. (S.) (afterwards Mrs Riggs), and others.

46 Joint author reference

Findlater, J. H. joint author, see
Wiggin, Mrs K. D. (S.) (afterwards Mrs Riggs), and others.

47 Joint author reference

Findlater, M. joint author, see
Wiggin, Mrs K. D. (S.) (afterwards Mrs Riggs), and others.

48 Joint author reference

J
D548Te Sweetser, K. D. comp.
Dickens, C. J. H.
Ten girls from Dickens. [c1902.]

49 Compiler card

832
G59T Taylor, B. tr.
Goethe, J. W. von.
Faust. [c1870–99.]

50 Translator card

Dickens, C. J. H.
D548Hp Hard times. [c1878.]

Bound with Pictures from Italy.

51 Main card for 2 works by same author bound in one, requiring analytics

Hard times. [c1878.]
D548Hp Dickens, C. J. H.

52 Title card

Dickens, C. J. H.
D548Hp Pictures from Italy. (in his Hard times. [c1878.] p. 312.)

53 Author analytic

Italy. Description & travel.
D548Hp
Dickens, C. J. H.
Pictures from Italy. (in his Hard times. [c1878.] p. 312.)

54 Subject analytic

Pictures from Italy.
D548Hp Dickens, C. J. H. (in his Hard times. [c1878.] p. 312.)

55 Title analytic

520 Lockyer, Sir J. N.
L81G Astronomy. 1882.
Bound with Physical geography, by A. Geikie.

56 Main card for 2 works by different authors bound in one, requiring analytics

520 *Astronomy.*
L81G
Lockyer, Sir J. N.
Astronomy. 1882.

57 Subject card

520 Geikie, Sir A.
L81G Physical geography. (in Lockyer, Sir J. N. Astronomy. 1882.)

58 Author analytic

520 *Physical geography.*
L81G
Geikie, A.
Physical geography. (in Lockyer, Sir J. N. Astronomy. 1882.)

59 Subject analytic

Back of main card showing *tracing* for
Lockyer, Sir J. N.
Astronomy.
Bound with Physical geography, by A. Geikie.

The dots under Geikie & Physical geography, indicate that they are to be *analytic* entries

Physical geography.
Geikie, A.
Astronomy.

60

326 Washington, B. T. and others.
W31 Negro problem; a series of articles by representative American negroes of to-day. 1903.

Contents:
Industrial education for the negro, by B. T. Washington; The Talented tenth, by W. E. B. DuBois; The Disfranchise-

continued on next card

61 Joint-author heading which requires analytic author entries, instead of joint-author references.

326 2
W31 ment of the negro, by C. W. Chesnutt; The Negro and the law, by W. H. Smith; The Characteristics of the negro people, by H. T. Kealing; Representative American negroes, by P. L. Dunbar; The Negro's place in American life at the present day, by T. T. Fortune.

62 Illustrates the use of an additional card

326 *Negro.*
W31

Washington, B. T. and others.

Negro problem; a series of articles by representative American negroes of to-day. 1903.

63 Subject card

326 Washington, B. T.
W31 Industrial education for the negro. (in Washington, B. T. and others. Negro problem. 1903. p. 3.)

64 Author analytic

326 Du Bois, W. E. B.
W31 Talented tenth. (in Washington, B. T. and others. Negro problem. 1903. p. 40.)

65 Author analytic

326 Chesnutt, C. W.
W31 Disfranchisement of the negro. (in Washington, B. T. and others. Negro problem. 1903. p. 58.)

66 Author analytic

326
W31

Smith, W. H.

Negro and the law. (in Washington, B. T. and others. Negro problem. 1903. p. 75.)

67 Author analytic

790
P76

Pole, W. and others.

Handbook of games. 2v. 1890–91. (Library of sports and games.)

Contents:

v. 1 Table games: Billiards, by A. W. Drayson; Chess, by R. F. Green.

v. 2 Card games: Whist, by W. Pole; Solo-whist, by R. F. Green.

68 Joint-author heading which requires analytic author entries, instead of joint-author references

790
P76

Games.

Pole, W. and others.

Handbook of games. 2v. 1890–91.

69 Subject card

790
P76

Handbook of games. 1890–91.

Pole, W. and others.

70 Title card

790
P76

Drayson, A. W.
Billiards. (in Pole, W. and others. Handbook of games. 1890–91. v. 1. p. 5.)

71 Author analytic

790
P76

Billiards.

Drayson, A. W.
Billiards. (in Pole, W. and others. Handbook of games. 1890–91. v. 1. p. 5.)

72 Subject analytic

790
P76

Green, R. F.
Chess. (in Pole, W. and others. Handbook of games. 1890–91. v. 1. p. 75.)

73 Author analytic

790
P76

Chess.

Green, R. F.
Chess. (in Pole, W. and others. Handbook of games. 1890–91. v. 1. p. 75.)

74 Subject analytic

790
P76

Pole, W.
Whist. (in Pole, W. and others. Handbook of games. 1890–91. v. 2. p. 7.)

75 Author analytic

790 *Whist.*
P76

Pole, W.

Whist. (see Pole, W. and others. Handbook of games. 1890–91. v. 2. p. 7.)

76 Subject analytic

English men of letters; ed. by J. Morley.

B Dobson, H. A. Samuel Richardson. 1902.
R525D

B Dowden, E. Southey. n. d.
S727D

B Stephen, L. Alexander Pope. n. d.
P825S

77 Series card

Morley, J. ed. see
English men of letters.

78 Reference from the editor of a series

J Henty, G. A.
H527F Fall of Sebastopol. [c1890–98.]

Note : Same book pub. under title Jack Archer.

79 Note on main card indicating changed title

J Fall of Sebastopol. [c1890–98.]
H527F Henty, G. A.

Same as Jack Archer.

80 Note on title card indicating changed title

Jack Archer, see
Henty, G. A.
Fall of Sebastopol. [c1890–98.]

81 Changed title card

Folk-lore, see also
Fairy tales
Mythology

82 Subject cross reference card — a "see also" reference, indicating that the library contains material on subject referred from as well as on subjects referred to

Legends, see
Folk-lore

83 Subject cross reference card — indicating that the library has entered all material on Legends under Folk-lore and nothing under Legends

888
A25
Fables.
Aesop.
Fables. 1886.

For other editions of this work see the author card, under "Aesop."

84 Subject card

Pauperism, see also books on shelves in
Class 339

85 Subject reference card referring to books in only one class

Church, The, see also books on shelves in
Classes 260-269
280-289

86 Subject reference card referring to books in more than one class

Education, see also
Academies and high schools
Business education
Child study
Colleges and universities
Industrial education
Kindergarten
Nature study
Psychology
Public schools
Self-culture
Woman education

87 "See also" subject reference card

INDEX

Accession-book, 6.
Accession number, 16.
Alphabetization, see Filing.
American catalog, 16.
A. L. A. booklist, 16.
A. L. A. catalog, 16.
A. L. A. index to general literature, 20.
A. L. A. list of subject headings, 18, 21, 35.
Analytics, 4, 10, 12, 15, 19, 26.
Annotation, 5, 15, 23.
Anonymous book, 9, 14, 17.
Anonymous classic, 9, 13.
Article, Initial, see Initial article.
Author and title catalog, 7.
Author card, 9–16, 26.
Author heading, see Anonymous classic, Sacred books.
Author's name, 10–12, 18, 22, 25, 32, 33. See also Initials.

Bibliographical and typographical terms, 39–62.
Bibliography, 35–38
Binder's title, 17.
Biography, Collective, 15, 33.
Biography, Individual, 32, 33.
Book number, see Numbering.

Cabinet for cards, 33.
Call number, see Numbering.
Cards, 9, 34.
Catch title, 17.
Changed title, 10, 15, 17.
Cities, subject headings, 18.
Class number, see Numbering.
Classics, see Anonymous classic.
Classification, 6, 33.
Collective biography, see Biography, Collective.
Commentator, 10.
Compiler, 9, 10.
Contents, 15.
Copyright date, see Date.
Countries, subject headings, 18, 21.
Cross reference, 5, 10–12, 24, 25, 31, 33.
Cumulative index to periodicals, 20.
Cutter-Sanborn author tables, 32, 35.
Cutter's Rules for a dictionary catalogue, 27–32, 35.
Cutter's Some hints on subject cataloging in dictionary style, 18.

Date, 5, 13–15, 17, 22, 25.
Description and travel, subject headings, 14, 15, 18, 21.
Dewey Decimal classification, 18, 22, 32, 35.
Dictionary catalog, 7.
Discarding books, 16.

Editor, 9, 10, 12, 13, 15.
Essays, 15, 18, 20.

Fiction, 5, 14, 17, 18, 32, 33.
Filing, 24, 27–32.
Free access, see Open shelf system.

Half title, 17.
History, 5, 14, 15, 18, 21.

Illustrations, 5.
Imprint, 5, 14, 15, 22, 24, 32.
Indention, 13, 33.
Initial article, 14.
Initials, 11, 12, 18, 22.
Ink, 22, 33, 34.
Insertions, 13–15.

Joint author reference, 9, 10, 12, 13.
Joint authors, 12, 18.
Juvenile fiction, 32.

Language headings, 21, 22.
Library Bureau cards and cabinets, 33.
Library of Congress printed cards, 32.
Library School rules, 7, 35.
Literature headings, 21, 22.

Main card, see Author card.

Name, see Author's name.
Name, Assumed, see Pseudonym.
Non-fiction, 14, 15, 32.
Notes, see Annotations.
Numbering, 16, 32, 33.

Omissions, 10, 11, 14.
Open shelf system, 5, 23.

Partial title, 10.
Periodicals, 9, 13, 20.
Plays, 17, 18.
Poems, 17, 18.
Poole's index, 20.

Printed cards, see Library of Congress printed cards.
Pseudonym, 9–12, 17.
Publication, Date of, see Date.
Publisher's weekly, 16, 37.

References, see Cross reference, Joint author reference, Series reference, Subject reference, Title reference.
Running title, 17.

Sacred books, 9, 13.
Sample cards, referred to, 9, 10, 13, 16, 17, 23, 24.
Science, copyright dates, 14.
"See also" reference, 23–25.
"See" reference, 24, 25.
Sequels, 15.
Series card, 10, 25, 33.
Series note, 15.
Series reference, 25.
Shelf list, 6, 7, 16, 17.
Short stories, 15, 26, 27.
States, subject headings, 18.
Striking title, 17.
Subject analytics, see Analytics.
Subject card, 5–9, 15, 16, 18–25, 33.
Subject catalog, 7.
Subject headings, 5–8, 18–22.
See also A. L. A. list of subject headings
Subject reference, 22, 23.

Title, 9–11, 13–15, 17, 22, 25, 31, 32.
Title analytics, see Analytics.
Title card, 9, 16–18, 33.
Title reference, 17, 18.
Tracings, 16.
Translator, 10, 12, 13, 16.
Travel, see Description and travel.
Typewriter, 34.

Underscoring, 33.

Volumes, 5, 13, 14, 22.

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